



Early Journal Content on JSTOR, Free to Anyone in the World

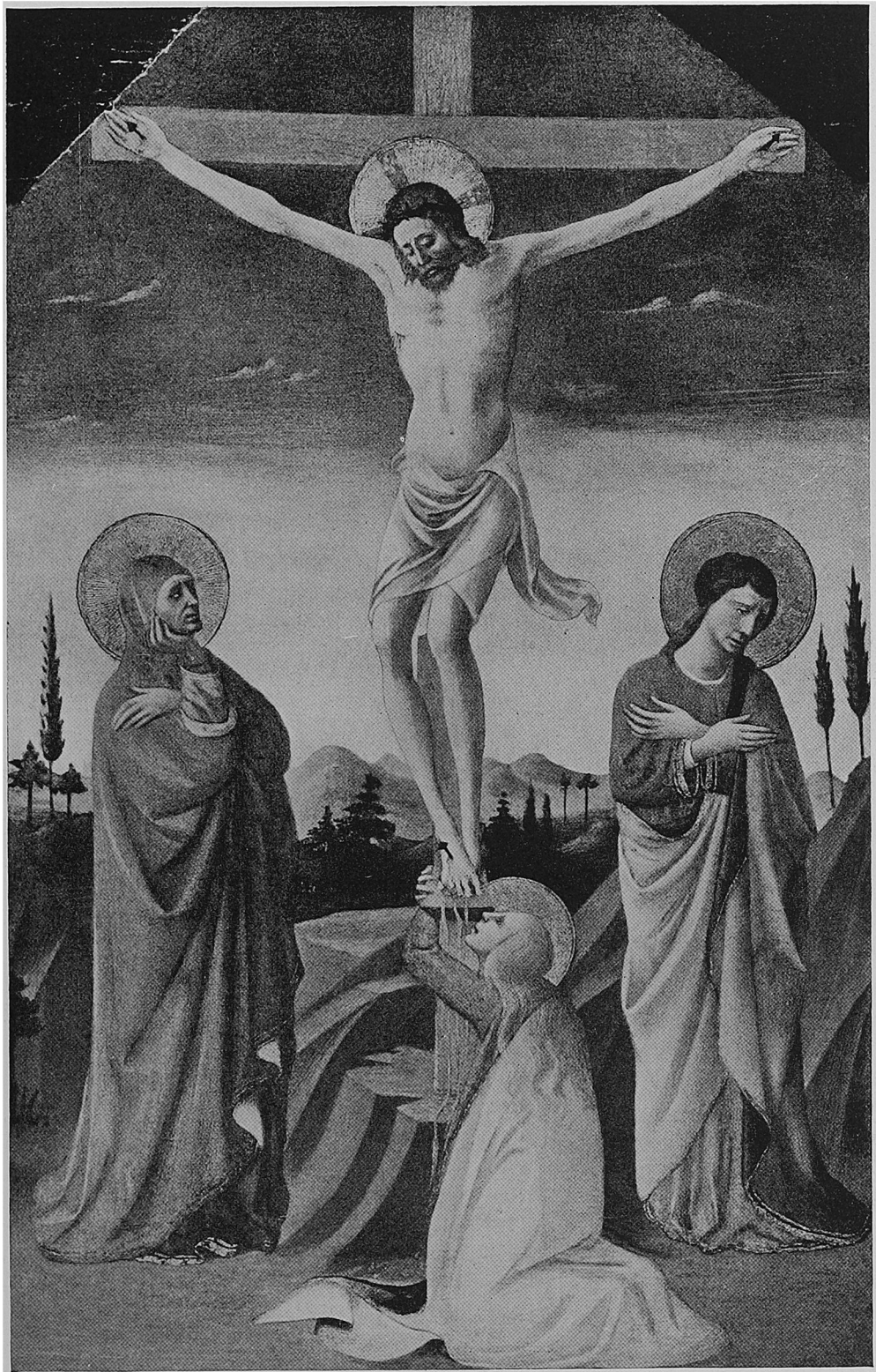
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



: Courtesy Metropolitan Museum of Art

CRUCIFIXION. A SMALL PANEL IN TEMPERA ON WOOD. BY PESELLINO



SHIMMERING TREE SHADOWS. BY GARDNER SYMONS

Courtesy Albright Art Gallery

Art Acquisitions in American Museums

BY BAYARD BRECK *"(marston trilox)"*

THE room devoted to recent accessions at the Metropolitan Museum of Art, New York, contains a Florentine 15th Century painting (tempera on wood, height 16½ inches, width 11¾ inches), attributed to Pesellino, or Pesello the younger, who was born in 1423, probably, and died in 1457. This is the Pesellino of whom Vasari wrote that he imitated the manner of Fra Filippo with infinite zeal, and indeed "so closely imitated the manner of Fra Filippo that he would,

without doubt, have surpassed that master had not death so prematurely taken him from us." But I hold that his painting shows the influence of Fra Angelico rather than that of Fra Filippo. Strikingly reminiscent of the central portion of Fra Angelico's *Crucifixion* in the Altman Collection, for example, are the figure and attitude, the dress and hair of the kneeling Magdalene in this *Crucifixion* by Pesellino; the same observation applying with even greater force to the depiction of the wounded feet

of the Crucified and to the significant inclination of His head. The influence of Fra Angelico is also apparent in the landscape background, and the handling of this feature prove beyond all question that the secret of the representation of distance had not been fully mastered by the artist at the time when this panel was painted. Thus, a cypress tree of a size suited to the middle distance is planted on one of the distant blue-green mountains, at the extreme right. The lesson of Fra Angelico's greater experience and his example had been studied appreciatively, but he, Pesellino, is still, we see, like the young scholar who recites imperfectly. We have here, then, a most interesting work of the artist's immaturity and of that highly important period of transition during which a few masters were for the first time giving to their works the quality of depth by the innovating device of background landscape and aerial perspective. Pleasing contrasts are offered in this example by the outspoken colors,

firm lines and geometric plan of the foreground, where the robes are of deep blues and vivid reds—the latter clearly from the Fiesole palette—and the halos and the nimbus are of ancient gold.

The Albright Art Gallery of Buffalo has acquired by purchase the *Shimmering Tree Shadows*, by Gardner Symons, to which was awarded the second Altman Prize, National Academy of Design, 1919. This is a canvas which makes (for the benefit of all) permanent record of an essentially individual observation, of one of those things which at rare intervals are revealed to artists and other persons whose artistic perception has been trained by the study and criticism of art. If one asks, "Is it difficult to paint such uncommon phases?" the answer is simply this: They may be painted—yes, just as Mathew Arnold's "tasks in hours of insight willed" may be fulfilled. The difficulty is about the same, perhaps neither greater nor less in the one matter than in the other. Mr. Symons, who is said to paint en-



THE BLUE GOWN. BY FREDERICK C. FRIESEKE

Courtesy Detroit Museum of Art



IN THE COUNTRY. BY LEON KROLL

Courtesy Detroit Museum of Art

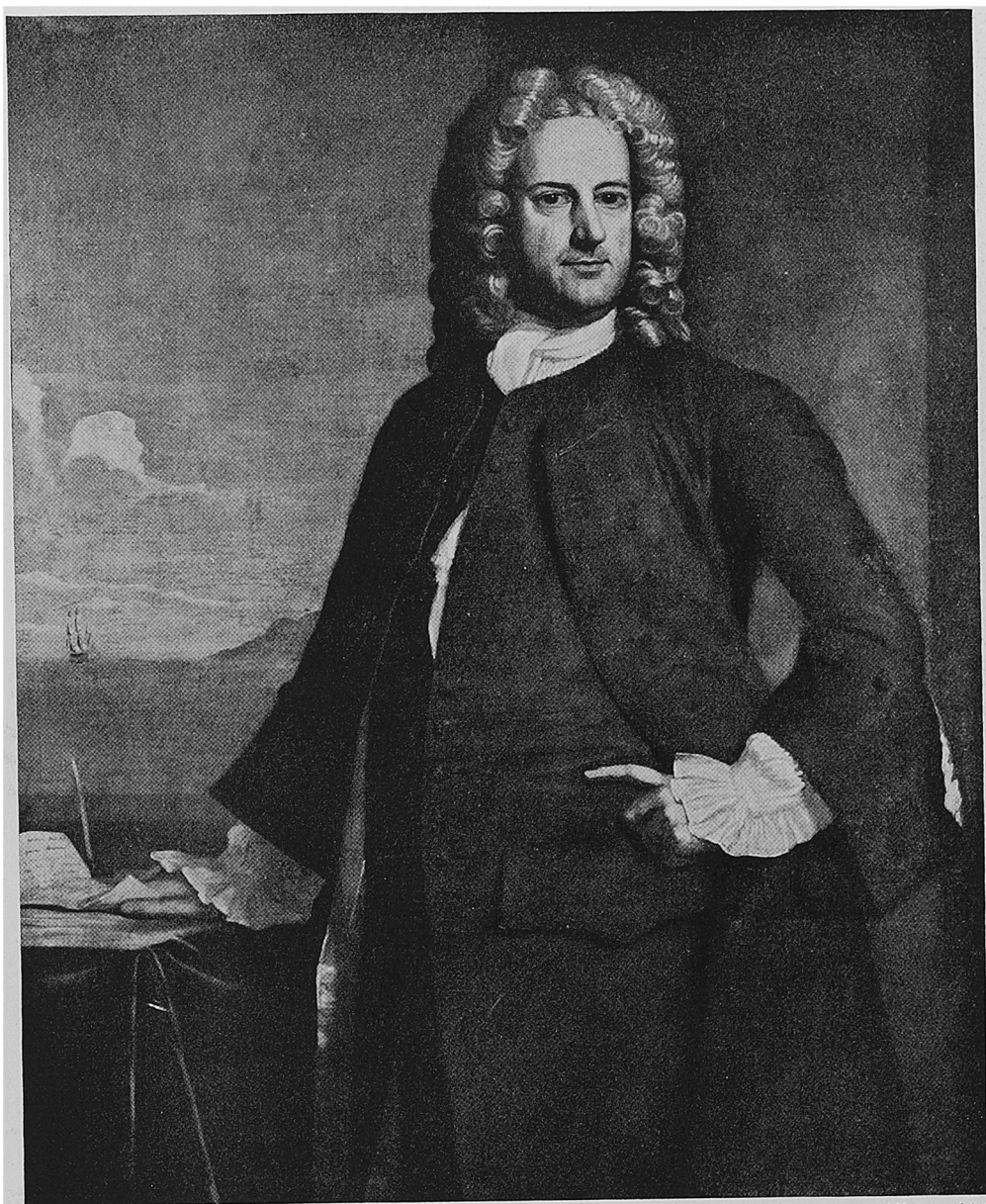
tirely out-of-doors, has, for that reason special aptitude for noting the rarer manifestations in the open and special facility in depicting them. A number of his best paintings have been snow scenes, and as a snow-painter his rank is exceptionally high. There is vitality in Mr. Symons' color and in the representation of distances, must, in this picture, again receive praise for what has been called his sense of far-reaching depth and the gradation of values. The Art Institute, Chicago, owns his *Winter Sun*; the Corcoran Gallery of Art, Washington, his *Snow Clouds*, and the Metropolitan Museum of Art, New York, his *Opalescent River*.

Recently acquired by the Detroit Museum of Art are characteristic works by Leon Kroll and Frederick Carl Frieseke. Mr. Kroll's *In the Country*, which was exhibited in the Knoedler Galleries some time ago, gave almost the same pleasure that would be derived by the actual viewing, were this possible, of a rural scene in the heart of the city, or by an interpolated country mood during the day's preoccupations in town. Mr. Frieseke's *The Blue Gown*, recalls, of course, this brilliant Franco-American's earlier study of well-and-amply-dressed recumbency, the *Lady on a Gold Couch*. This does not mark, however, a tendency toward repetition; for who has chosen



Courtesy The Cleveland Museum of Art

PORTRAIT OF MASTER SAMUEL BARBER CLARK. BY JAMES FROTHINGHAM



Courtesy The Cleveland Museum of Art

PORTRAIT OF CHARLES APTHORP. BY ROBERT FEKE



Courtesy The Cleveland Museum of Art

FLEMISH TAPESTRY, EARLY SIXTEENTH CENTURY, DEPICTING A SCENE FROM THE LIFE OF THE EMPEROR CHARLES V

with cleverer range of fancy among happy—even perfumed—themes?

Among recent acquisitions by the Cleveland Museum of Art is James Frothingham's *Portrait of Master Samuel Barber Clark*, painted about 1810 (a panel twenty-five by twenty and one-half inches in size, a portrait which shows clearly, in the opinion of those who have examined it with closest attention, the good influence of the methods of Gilbert Stuart), and Robert Feke's *Portrait of Charles Apthorp*, signed

R. F. and dated 1748. A third notable art work acquired by the Cleveland Museum is an early Sixteenth century tapestry after the style of Bernard van Orley and is undoubtedly of Flemish manufacture. The subject of the tapestry is one from the cycle that centers around the life of the Emperor Charles V. In this the Emperor is shown sending a messenger from his monastic retreat, after his abdication of the throne, to his young son the new Emperor Philip II.